

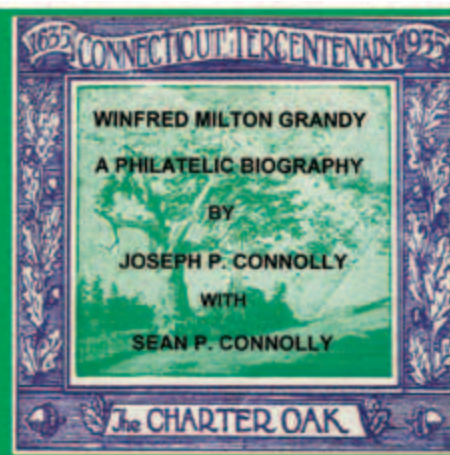
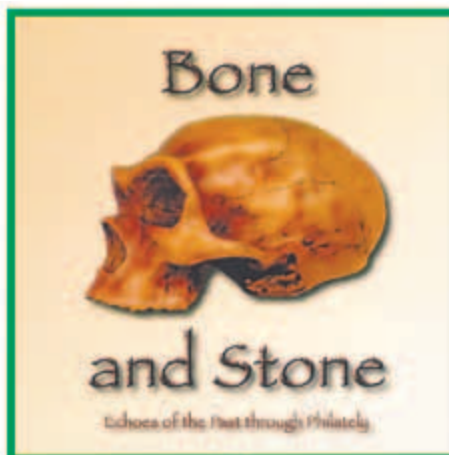


THE PHILATELIC COMMUNICATOR

Journal of American Philatelic Society Writers Unit #30

www.wu30.org

Fourth Quarter 2009



Branding Digital Philatelic References or Studies

By Francis Adams

Part X

This article brings to a close a series on developing and producing a digital philatelic study. Additional information on other facets of digital philately may also be found on the DPS Workshop web site (DPSWORKSHOP.COM). Part I appeared in the second quarter 2007 issue, Part II in the fourth quarter 2007, Part III in the first quarter 2008, Part IV in the second quarter 2008, Part V in the third quarter 2008, Part VI in the fourth quarter 2008, Part VII in the first quarter 2009, Part VIII in the second quarter 2009, and Part IX in the third quarter 2009.

Ensuring your Digital Philatelic Reference or Study (DPS) is properly produced is a major concern. Your work makes a lasting impression on viewers that is often judged by its cover. Fairly or unfairly, this is a trait of human nature. We'll want to present our work in the best possible light.

If your study is in competition, the jury considers more than only the cover, but making a good first impression is always a great idea. The devil is in the details, so incorporate as many points as may be appropriate for your work, perspective or budget.

Promoting Instant Recognition

An advantage to using CD/DVDs for your study is the opportunity to present a polished product.

The face of a CD/DVD may include prominently displayed artwork or text identifying the study by name. Hand lettered titles and descriptions, etc. made with permanent ink markers were common in the past, however, hand-applied text and images imply the study

is less than professional and that's what we wish to avoid.

A study on Windsor Castle for example will profit from displaying an image of the castle. Such images may be either from your own photographs or from artwork and images you have permission to use. Keep copyright restrictions in mind at all times.

Additional information appearing on the face of the disc might include the publishing date and/or the version number of the study, a copyright statement and the publisher's name. Including this information is good practice and will also help if versions are tracked.

If you include authors or contributors in your effort, each member of the team could also be recognized on the label (unless they expressly do not wish to be). The format for this information is up to the team to determine, but it presents an opportunity to get the names of the authors in front of the viewers.

The Label

The best looking CD/DVD labeling quality is often obtained by printing artwork and text directly onto the front side of discs that have a surface capable of accepting ink. Typically this is done using an inkjet printer capable of loading a CD/DVD tray.

A second option is a self-adhesive label. Self-adhesive labels for CD/DVDs are available

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Albert W. Starkweather
Editor's Domain



Communicator Takes Vermeil at StampExpo

The Philatelic Communicator received a vermeil medal at the *STAMPExpo 400* show in Albany, NY on September 25-27, missing gold by only 1 percent.

The literature competition panel, led by Alan Warren and including John M. Hotchner and Patricia Stilwell Walker, praised the publication for its conversion to color. However, it found the journal contains "lots of information on dealing with technology, but needs more focus on the basics of how to write and edit."

It also criticized running footers that lacked full information on both sides, presumably because some information would be lost if a page was photocopied, and the lack of a yearly index.

I have changed the footers to reflect the former suggestion, using the contemporary practice of page number, publication name, date on the verso (left page) and date, publication, page number on the recto (right page). Certain pages will remain without footers, notably the front and back covers as well as those with full page advertisements and forms, which also follows current magazine usage.

The yearly index issue, which was also raised with the *Stamp Insider*, poses another problem altogether. Both it and *TPC* attempt to pack as much information as possible into each issue, meaning content in one issue would have to be cut back to make room for the index. As an alternative I am considering putting these on the web sites for both organizations.

I question the necessity of content covering the basics of writing and editing in a publication geared toward those who already have experience in these roles.

Now I'd like to hear from you, the reader. Please e-mail, snail mail, or phone me with your suggestions for improving *THE PHILATELIC COMMUNICATOR*, including story ideas. Even better: Follow up on your story ideas by writing an article.



Peter Martin *President's View*

Stamp Show Breakfast, Board Meeting Reports

The Writers Unit breakfast at *STAMPSHOW 2009* in Pittsburgh, PA was another success with a sold out event. There was only room for 60, which meant that some latecomers had to be turned away. Past President Dane S. Claussen, who teaches at Point Park University, provided an enlightening talk about "Today's Media and What it Means to Philately."

Awards for the WU #30 Hall of Fame, the Distinguished Service Award, and the *STAMPSHOW* literature exhibits were presented and attendees had a better than 75 percent chance of winning one of the 49 door prizes.

The WU #30 board met after breakfast. Highlights included:

Finances: The unit is financially sound, but increasing costs, particularly for postage to mail the journal, forced us to increase dues for the first time since 1999 as announced earlier in the year.

Membership Stable: There is room for growth. Membership Chairman Lloyd de Vries will implement a recruiting mailing to society presidents and journal editors this fall.

Style Guide: A draft chapter of the WU #30 style guide was reviewed and work continues on the project.

Writing Awards: A program to honor more writers, especially for those writing in non-philatelic publications, was discussed. Awards Chairman Robert P. Odenweller will make recommendations to the board this fall.

Bylaws Review: Coordinated by Katrina Everhart, the ongoing project is being finalized and will be presented to the membership next year.

Critique Service: Dane S. Claussen has agreed to take over

this service long provided by Charlie Peterson until his death earlier this year.

A roundtable or similar event at *STAMPSHOW 2010* were discussed and special events chairman Ken Trettin will make recommendations to the board this fall.

Web Site Makeover: Webmaster Albert W. Starkweather has begun work and continues to upgrade the content on this site.

The Philatelic Communicator continues its timely publication schedule and receives high awards and praise for content and design from literature juries.

New Medals: The society will investigate procuring new medals for its literature and other awards programs.


WU #30 Elections

Secretary-Treasurer George B. Griffenhagen reported the election results for 2009–2011 and all candidates in the unopposed election were approved by the membership. The 49 ballots received were the third largest total in the past 20 years. All candidates were incumbents except for Francis Adams, who is filling the vacancy created by the death of Barth Healey, and David Kent who replaced Steven Rod, who stepped down from the board. Rod will continue to serve as historian and breakfast committee chairman. Special thanks to Rod for his spirited service to the board.

Breakfast Cancelled

Because only one board member was expected to attend the February 19–21, 2010 *APS AMERISTAMP EXPO* in Riverside, CA, the WU #30 board voted to cancel the Sunday breakfast normally held at the event. The next breakfast will be August 15 at *STAMPSHOW 2010* in Richmond, VA.

Writers Unit Hall of Fame

This is the first call for 2010 nominations to the WU #30 Hall of Fame, the unit's highest honor to individuals for excellence in philatelic writing and editing. The majority of the narrative must specifically relate to the nominee's philatelic writing, editing, and publishing credentials. The nomination form is located on page 19 of this issue and the WU #30 web site. Mail nominations by February 12, 2010 to Peter Martin, Writers Unit #30 Hall of Fame Committee, P. O. Box 463, Naugatuck, CT 06770-0463. 


NPM Issues Call for Blount Symposium Papers

The Smithsonian National Postal Museum has issued a call for papers to be presented at its 2010 Winton M. Blount Postal History Symposium in Washington DC, on September 16–17, 2010. The topic will be *Stamps and the Mail: Imagery, Icons, & Identity*.

Deadline for proposals is May 15, 2010. These should be no more than one page and be accompanied by a one-page curriculum vita with contact information — e-mail, telephone, and address. Send complete proposals by e-mail to NPMRESEARCHCHAIR@SI.EDU.

Notification of accepted papers will be issued by early June. Papers must be submitted by September 5 to be considered for publication. Conference papers and presentations will be posted on the NPM web site. Symposium Proceedings will be considered for publication by the Smithsonian Institution Press. Conference co-

chairs are Thomas Lera, David L. Straight, and Virginia L. Horn.

Our symposia to date have largely looked at stamps in terms of the work they perform moving the mail in various ways (transportation) and under various conditions (wartime), but not about the stamps themselves. As they have evolved since 1840, their designs, initially a secondary function, are now encoded with historical, cultural, and political messages. Stamps, as official government documents, can be treated as primary resources designed to convey specific political and esthetic messages. Other topics and themes for the symposium are: Stamp design's influence on advertising envelopes and bulk mailings, censorship of stamps as propaganda as used on letters, and the role of the citizens' stamp committee or organizations that generate the designs. 



Finding Guides Project Continues

The National Postal Museum continues to document its tremendous inventory of collections by producing finding guides under the leadership of Tom Lera, Winton M. Blount Research Chair. These guides are important not only for collectors, but also authors who need information about specialized collections. The finding guides provide an overview of the collections with sufficient information that anyone with a serious interest can visit the museum to examine the material in detail.

Two recently posted guides will be of interest to collectors and researchers of Central American countries, specifically Panama and El Salvador. The first is an anonymously donated three-volume collection of the 1906–1907 issues printed by the Hamilton Bank Note Company. Included are die and plate proofs, essays, artwork for the stamps, mint stamps, inverted centers, and UPU specimens.

For El Salvador, the NPM actually has several collections that are described in one finding guide. The John M. Taylor collection consists of three vol-



Panama Specimen for UPU (Scott No. 186)

umes covering the issues of 1867 to 1929. Here one can see plate proofs, full sheets, various types and errors, examples on cover, and the Seebeck issues.

In the same finding guide is a description also of the three-volume Charles S. Hamilton collection of El Salvador. This specialized collection focuses on the stamps issued between 1867 and 1895, somewhat similar to the Taylor collection with specimens, plate proofs, and the Seebeck issues of this period. Other items described include the J & H Stolow collection of the first airmail issues overprinted Servicio Aéreo, and a box of miscellaneous donated Salvador materials like proofs, perfins, imperf pairs, essays, and specimens.



Double rate 1890 cover from Salvador to Ecuador; registered with acknowledgment of receipt

In order to complete the story of this country, the guide also includes a description of the El Salvador portion of A. Eugene Michel's world collection (143 volumes!) of postal stationery. The Salvador group is found in volumes 118–119 of the Michel collection and includes mint and used examples of postal cards and envelopes.

These finding guides and many others can be found on the NPM web site at WWW.POSTALMUSEUM.SI.EDU/RESEARCH. ➡

2009 Election Results

The ballot for the election of officers 2009–2011 for and Council was published in the second quarter 2009 issue of The Philatelic Communicator, and 49 ballots were received by the July 20 deadline.

This is the third largest number of ballots received in the past 20 years, exceeded only by 51 in 2007 and 65 in the 2003 contested election. The results are:

President

- 39 — Peter D. Martin of Naugatuck, CT
- 1 — James W. Graue of Valleyford, WA
- 1 — Kenneth Trettin of Rockford, IA
- 1 — Alan Warren of Exton, PA

Vice President East

- 49 — Lloyd de Vries of Paramus, NJ

Vice President West

- 48 — Kenneth Trettin of Rockford, IA
- Secretary–Treasurer
- 48 — George Griffenhagen of Vienna, VA

Council 2009–2011

- 48 — Francis Adams of San Diego, CA
- Adams fills the unexpired term of Lloyd de Vries who resigned to become Vice President East.

Council 2009–2013

- 47 — David A. Kent of New Britain, CT
- 45 — Ernest E. (Gene) Fricks of Blackwood, NJ
- 43 — Robert P. Odenweller of Bernardsville, NJ
- 1 — Dane S. Claussen of Pittsburgh, PA
- 1 — Steven J. Rod of South Orange, NJ
- Immediate past president is Dane S. Claussen.



Short Takes News & Commentary

London 2010 Literature Class Restricted

The literature exhibits allowed in the London 2010 world exhibition are restricted to books and catalogs published after January 1, 2005. Periodicals and articles are excluded. This was reported in issue No. 2/2009 of the *AIJP Bulletin*, journal of the Association Internationale des Journalistes Philatélique.

The London organizing committee elected to make special restrictions in some of the exhibiting rules, likely due to space or economic considerations. For example, single frame entries were restricted only to those that pertain to King George V. In the case of literature, two of the categories within the literature class were excluded.

CAC Resumes Program Competition

The APS Chapter Activities Committee is resuming the Stamp Show Program Competition after a 12-year hiatus. All APS chapters are invited to enter their stamp show or event programs. A prospectus/entry form is available from Jane Fohn, 10325 Little Sugar Creek, Converse, TX 78109-2409; JANEKFOHN@SBCGLOBAL.NET; or the CAC web site, WWW.STAMPS.ORG/CAC. Only one program may be entered per entry form. Three copies of each program must

be submitted with each entry form by February 1, 2010.


There are three classes: (1) Single-page for shows solely sponsored by an APS chapter; (2) multiple pages for shows solely sponsored by an APS chapter; and (3) multiple-page programs for shows cosponsored by an APS Chapter, a state federation, a national or international show/bourse including those that combine stamps with other collectibles.

CAC Newsletter Competition

Entries are being sought for the APS Chapter Activities Committee's 2009 Newsletter Competition. A prospectus/entry form is available from Jane Fohn, 10325 Little Sugar Creek, Converse, TX 78109-2409; JANEKFOHN@SBCGLOBAL.NET; or the CAC web site, WWW.STAMPS.ORG/CAC.

Three copies of each newsletter must be submitted with each entry form by February 1, 2010. The competition is only open to APS chapters. Entries must have been published in 2009. There are three classes: (1) Single-page publications; (2) multiple pages; and (3) Multiple-page publications from federations.

UPSS Web Site Updated

The updated United Postal Stationery Society web site (WWW.UPSS.ORG) includes additional references on U.S. and foreign postal stationery, mounts, and other collector aids the UPSS offers. It also has a stationery subject index and members only auctions. Membership information is available from Stuart Leven, 1445-50 Foxworthy Avenue #187, San Jose, CA 95118-1119 or POSTSTAT@GMAIL.COM. 



The Readers Speak Letters

On Receiving the Writers Unit DSA

At the Writers Unit #30 breakfast at *STAMPShow* in Pittsburgh in August, President Peter Martin presented me with the Distinguished Service Award (DSA). It was only the second time it had been given. When Peter handed me the framed certificate, I was too shocked to say anything — a terrible spot to be in for someone involved in editing and writing.

Little did I realize when I joined the APS Writers Unit 30 in 1968 as member #66 that I would become so involved with writing and editing philatelic material or volunteering for service in the Unit itself. After many years of membership I was still on a learning curve in this aspect of the hobby, and had little inclination to attend meetings.

However I was absorbing the information and trying to apply it to my own writing. In reflecting on these many years with WU #30, a number of names come to mind of those who prodded me and served as mentors. I knew Editor Joe Frye (later WU #30 president) through Scandinavian philately, so his influence was twofold. Bob de Violini asked me to prepare the printed program for Writers Breakfasts when he was president. Working with Charlie Peterson on literature juries reminded me of how much more I still had to learn.

Ernst Cohn set a high bar for conducting research associated with philatelic writing/reporting. Barbara Mueller crafted the citations for Writers Unit Hall of Fame nominees that has helped in my own work on the APS Luff and Hall of Fame committees. George Griffenhagen, the first DSA recipient, has been the backbone of the unit for so long that he must have the bylaws memorized, for he often reminded me when I went astray of proper protocol. Barth Healey shed new light on what copy editing was all about.

These are just a few of the people who helped me in many ways along the path to writing, editing, and judging philatelic literature. The ride is not over, and I am glad of the help and encouragement that so many in WU #30 offered to that youngster when he was still trying to learn the craft.

— Alan Warren 



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Literature or just another pretty face? Beauty is in the eye of the beholder.

Opinion: Auction Catalogues As Literature

By Peter Martin

Should the philatelic auction catalogues be compared with works of literature? I have long thought so and here is why. One of the Webster's definitions of literature is "writings having excellence of form or expression and expressing ideas of permanent or universal interest."

Since the mid 1980 many catalogues from major auction houses have evolved into valuable reference works. Like a good book, a top-notch catalogue must tell an important or interesting story and serve as a key reference. That usually means a name or exhibition collection that contains the best material and includes invaluable research.

Such catalogues start with great material that is beautifully illustrated and well described. Top-tier catalogues include: a first-rate collection; excellent lot descriptions that go beyond the obvious and often include census data, provenance and previous realizations for similar items; full-color illustrations set off to showcase the item with the lot description accompanying the item; an easy to follow table of contents; superb production quality, including high-quality coated paper, binding, and almost always well-designed cover.

In North America, two firms stand out for their premier auction catalogues: Robert A. Siegel Auction Galleries, Inc. in New York and Spink Shreve's Galleries, Inc. of Dallas and New York. No one else comes close, at least not on a consistent basis. Both firms also take pride that their catalogues are printed in the United States; Siegel in New York by the same firm since 1930 and Spink Shreve's in Dallas.

Several recent catalogues prove the point. Siegel's *Perry B. Hansen United States Postage Stamps and Covers* (October 2008) and *Alan B. Whitman Collection of Outstanding United States Stamps* (January 2009) and Spink Shreve's *The William J. Ainsworth Collection, Abraham Lincoln Image on United States Stamps* (April 2009) and *The James M. Minervino Collection* (April 2009). These catalogues add to the lexicon of philatelic knowledge and will be

major reference works for generations.

The illustrated census data and expanded descriptions are Siegel's hallmark. The firm's vast reference and census data are supported by its extremely useful web site, which has been years in development and continues to expand. Siegel's three-volume *The Honolulu Advertiser Collection: The Stamps and Postal History of Hawaii* (1995) gets my vote for the best auction catalogue ever produced.

Examples of other Siegel classics include *United States 1847 Issue: The Award Winning Kapiloff Collection* (1992); *The Robert Zoellner Collection: U.S. Postage Stamps* (1998); *The Kilbourne Collection: Confederate Postmasters' Provisionals* (1999); *The Falk Finkelburg Collection of U.S. Essays and Proofs* (1999); and *The David Golden Collection of U.S. Carriers and Locals* (1999).

Spink Shreve's production quality is incomparable. Its catalogues go well beyond the ordinary and no facet is overlooked. From the always-outstanding catalogue covers, rich binding and premium paper stock to typography, marketing and promotion, each catalogue exudes quality. *The William J. Ainsworth Collection, Abraham Lincoln Image on United States Postage Stamps* catalogue cover gets my vote for the best ever.

Examples of other Shreve's classics include *The Lawrence S. Fisher Collections: Classic First Day Covers and Earliest Known Usages* (1996); *The Charles J. Pietsh II Collections: Important Hawaiian Stamps and Postal History* (1996); *The Dr. Joseph Agris Gold Medal Collection: U.S. Coil Stamps* (1997); *The Dr. J. Paul Wampler Collection: U.S. Stamps and Important Plate Number Blocks* (1998); *The Larry Lyons Collection: U.S. Postage and Revenue Stamps* (2000); *The William S. Floyd Collection United States Postage and Revenue Stamps* (2001); *The Arthur W. Gray Large Gold Medal Collection of Australian Kangaroo and Map Series Postage Stamps* (2007); and *The William H. Gross Collection Great Britain Line Engraved Issues 1840-1841* (2007).

The catalogue success of these two firms is not an accident. Both pay attention to detail and are committed to the extra effort that successful catalogues require. What do these industry

leaders think makes a top auction catalogue and why are they worth the effort?

Siegel President Scott R. Trepel points out that "What makes a great auction catalogue, makes a great book. It must have original research or a compilation of data that makes it easy to use." He said additional elements can include: color accuracy, proximity of text to photo, layout, binding, paper quality, cloth cover, dust jacket and quality binding. A hard binding is very expensive," Trepel notes. "It adds 30 percent to the catalogue cost and adds days to production.

"Fifty years ago Robson Lowe was doing it with descriptions, but the catalogues had no real meat. In today's exhibition collections, the information on exhibition pages has been vetted by experts. I want our catalogues to be major references," Trepel says. "From the moment we get a collection I start the planning process and begin to diagram the catalogue on paper and map out each individual page."

Trepel is extremely proud of the quality research in Siegel catalogues and he loves being able to tell collectors something about their collections that they didn't know. His cited examples include the Livingston, AL postmaster provisional census; the compilation of data in the *Honolulu Advertiser* collection; the original research work on grills in the Zoellner catalogue; and the finest stamps of the world table in *The Gordon John pre-1845 Issue catalogue*.

Another exceptional research example is *The David Golden Collection of U.S. Carriers and Locals*. The owner asked Trepel to conduct original research. He drove to New Jersey and was able to validate a Deets listing that is now in the *Scott Specialized Catalogue*. "The extra effort is absolutely worth it," Trepel said. "Anybody who believes that catalogues are important prizes these things. I see it as part of our library legacy."

Spink Shreves President Charles F. Shreve notes that "auction catalogues have always been an important part of philatelic libraries. Find every great auction catalogue of the last 50 years and extra detail is why it's rare. The descriptions are not just what's on the stamp or cover. The catalogue has to be inviting and make collectors want to pick it up and read it."

Shreves said lot descriptions have evolved, "Many old timers were very knowledgeable and liked to study stamps. Today, most influential buyers are too busy to study and need to be informed. 'Why is it rare?', 'Why do I need it?', 'What did it sell for previously?'"

"Collections that lend themselves to great auction catalogues tend to be exhibition collections. For us, each sale has its own personality," he said. "From the moment we receive a collection, we envision what the end product is going to be. We create a concept, logo, and a marketing plan. We determine the order and look and feel of the catalogue and proofread everything at least five different times, Shreves added. We maintain that focus through the printing process. We are at every press run. Even if it's 48–72 hours of printing, we're there."

For example, Shreves said, "the Ainsworth covered a broad area. We had to identify how best to present it so that it flowed. It's the most visual catalogue we've ever had. Ainsworth had enormous backup material and a mini reference library so we were able to incorporate that into the descriptions. The hardbound catalogue includes a special die form on the cover, special end sheets, and a more lavish layout. We've had more comment on the Ainsworth catalogue than any other catalogue, ever."

Another example cited by Shreves was *The William Floyd Collection*, which he tabbed as the finest A–Z collection ever formed.

It featured a dust jacket, divider sheet, and full-page treatment for certain rarities. He pointed out that this type of catalogue increases production costs by about 50 percent. "We want them to be first class. We love it when people want to include them in their home libraries. This attention to detail also helps us with future consignments."

When did the trend to turn catalogues into major reference works start? Up to the mid 1980s, most catalogues consisted of basic descriptions and some black and white photography. Even the old-time auction catalogues that were must haves, such as Dale Lichtenstein, Josiah K. Lilly and Caspary, were not up to today's standards.

Trepel pioneered the *keeper* catalogue when he worked for Christies. He has taken the concept to a higher level at Siegel. Trepel produced the June 18, 1985, Christies *Livingston: A Confederate Postmaster's Provisional* catalogue. It was a 20-page hardbound book devoted to one item — a cover bearing the only recorded pair of Livingston, AL postmaster provisionals. Included were the cover's provenance, where it had been exhibited, reference literature, certification, a history of the Livingston stamp, and an illustrated record of the other surviving Livingston provisional stamps.

Trepel said that at the time, other dealers laughed at him for devoting an entire catalogue to one item. They're not laughing any more. While he is the leader in the keeper catalogues, he doesn't take credit for the concept. He says he got the idea from watching what art and numismatic auctioneers were doing. Adding color illustrations was another major step. In the late 1980s, Ivy, Shreve & Mader Philatelic Auctions, Inc. led the way in the use of color and also featured attractive covers that included embossing and exceptional design quality.

Other auction houses had catalogues that fall into this category, including Matthew Bennett's *The John R. Hill Jr. Collection: Postmasters; Provisionals and 1847–69 Issue Covers* (1998); Christies' *United States Postmasters' Provisionals from the Weill Brothers' Stock* (1989), and *The Ryohei Ishikawa Collection: U.S. Stamps and Covers 1847–1869* (1990); Charles Firby's *The Sanford Fleming 3-Pence Essay* (1996); and Andrew Levitt's *The Morton Dean Joyce Private Die Proprietary Collection* (1991).

Why isn't everyone producing this caliber of auction catalogue on a regular basis? Time, money, and availability. Only a few collections merit their own catalogues. Minimum lot values require that only premier stamps and covers are in name catalogues. Most general catalogues contain material from many sources. Often United States, British Commonwealth and worldwide stamps and covers are mixed together. Auction houses try to cram as much material into one catalogue as possible. Illustrations are overlapped and lot descriptions are minimal to save space. The layouts are simple and illustrations may be grouped separately from the lot descriptions.

What is the future trend for auction catalogues? Both Trepel and Shreve are optimistic.

Trepel sees a slow move to internet, but doesn't see an end to printed catalogues. Production costs have remained fairly stable for the past decade, he notes, but postage has increased dramatically and that may force changes.

Shreve agrees that "catalogues won't go away totally. Postage costs are going to make things move to the web. Today, it costs \$25 postage to ship a catalogue overseas. In the future these catalogues may move to CD."

I believe that the evidence is overwhelming. Great catalogues are literature and deserve a favored place in your reference library. 

William L. Welch, Jr. — 1941–2009

STATE COLLEGE, PA — Former *American Philatelist* editor and Writers Unit #30 member William L. Welch, Jr., 67, died unexpectedly on September 4 at the Milton S. Hershey Medical Center in State College following complications from surgery. He was inducted into the Writers Unit Hall of Fame in 1995.

A stamp collector since age 10, Welch edited the *American Philatelist* from 1985 to 2001. During that time, he led efforts to improve the magazine's design, use of color, and range of articles and authors. His monthly column, "The Editor's Letter," typically explored the quirks and bypaths of philately. At CAPEX '96 in Toronto, the journal became the first periodical ever to win a gold medal at a comprehensive Fédération Internationale de Filatélie show. The AP subsequently won a second gold medal at PACIFIC '97.

Writing Career

A founding member and former trustee of the American Philatelic Research Library, Welch edited its quarterly journal, *Philatelic Literature Review*, from 1986 to 2001. His column, "The Editor's Shelf," often focused on the foibles of the *philite-rati*, a term he coined to describe collectors of philatelic literature. With APRL Librarian Gini Horn, he helped organize the international Philatelic Libraries Association, which now has 75 institutions among its members.

Welch worked with the late L. N. Williams on the revised edition of *Fundamentals of Philately*, the definitive work on stamp design and production. The work first appeared as a series of articles in the *American Philatelist* in the 1950s and 1960s. APS published a book of *Fundamentals* in 1971; the revised edition appeared in 1990. Welch also supervised editing of *The Serrane Guide: Stamp Forgeries of the World to 1926*, the English-language translation of Fernand Serrane's classic *Vade-Mecum du spécialiste-expert en timbres-poste*, which was published as an APS handbook in 1998 after having been serialized in the AP. Both *Fundamentals* and *Serrane* remain in print.

He was a member of the group that organized the APS Summer Seminar in Philately, which met for the 30th year in June. For several years he was in charge of the seminar and has taught seminar courses for beginning collectors, for writers and researchers, and for collectors of Latin American stamps and covers.

A specialist in the life and philatelic times of N. F. Seebeck, Welch was co-founder of the International Seebeck Study Society and editor of its journal, *The Seebecker*. He also founded the Peru Study Circle and was editor of its occasional journal, *El Trencito*. He exhibited Colombian revenues at FINLANDIA '88, the first international show to have a revenues category, and at London 2000. His six-frame exhibit of the *Revenue Stamps of Colombia 1858–1933* won a gold at NAPEX 2002 and the Grand Prix at the EXPOSICION FILATELICA INTERAMERICANA, held in Bogota, Colombia in 2007.

Welch wrote AP articles ranging from the history of America's first stamp album to the philatelic adventures of Rolando Kuehn on the Mosquito Coast of Nicaragua. He was a Fellow of the Royal Philatelic Society, London, a founding member of the Revenue Society of Great Britain, and a member of the International Chil-

ean Philatelic Society, London. He was a board member of the Colombia–Panama Philatelic Study Group and a longtime member of The Spanish Main Society and its Central American Group, as well as the Nicaragua Study Group. He also belonged to the Collectors Club of New York, the Rossica Society, the American Revenue Association, and the Mount Nittany Philatelic Society, of which he was a past president.

Welch was born November 23, 1941, in Philadelphia, where his father — later a well-known local family physician — was a medical student. A 1964 graduate of the Pennsylvania State University, he spent 21 years at the *Centre Daily Times*, a Knight-Ridder newspaper in State College. He was executive editor and acting general manager when he left to join the APS staff in 1985. Many remember his sense of humor, such as the time he sent round a typed newsroom demand for additions to the "Good Evening" column "or I will shoot this dog." There was a beat before staff thought to ask: "What dog?" On a front-page story on a failed launch, he turned the missile's photo upside down.

Public Service

Welch was first elected mayor of the Borough of State College in 1994 and proved to be so popular in the office that in the most recent election he was nominated by both parties. Some of his best-loved community activities included his work as executive vice president of Central Pennsylvania 4th of July Inc., a non-profit group that stages the second-largest fireworks show in the nation on that holiday, the Community Diversity Group, co-chairmanship of the University and Community Partnership United Against Dangerous Drinking, and developing Discovery Space for 3 to 12 year olds.

He was a life member of the Centre County Historical Society, a former board member of the Mt. Nittany Conservancy, past president of the Torch Club of Central Pennsylvania, and the current convener of the Young Writers of America. At Penn State University, he was a member of the Board of Visitors of the Department of Astronomy and Astrophysics, and was named Penn State's Renaissance Man of the Year in 2002.

He is survived by his first wife, H. Patricia Hurley of Wewahatchka, FL; his wife of 34 years, Nadine Kofman; three daughters; two granddaughters; three brothers; and a sister.

In his memory, contributions may be made to the Bill Welch Renaissance Scholarship, The Pennsylvania State University, 27 Old Main, University Park, PA 16802; or to the American Philatelic Research Library.

— Courtesy *American Philatelist*



William L. Welch, Jr.

StampExpo 400 Literature Competition Winners

STAMPEXPO 400 literature competition winners have been announced. Judges at the September 25–27 event in Albany, NY were Chief Alan Warren, John M. Hotchner, and Patricia Stilwell Walker.

Grand and Gold

North Atlantic Packets: Departures & Arrivals 1818-1840, James R. Pullin (handbooks & special studies)

Reserve Grand and Gold

The Penny Post, Carrier and Locals Society, Larry Lyons, editor (periodicals)

Articles, Columns, Radio, TV Productions

Vermeil

“Gardens and Medallions: 75th Anniversary Retrospective” (*Vatican Notes*), Greg Pirozzi, author; Daniel A. Piazza, editor
“New Issue of the Week” (*Mekeel's & Stamps*), David A. Kent

Catalogues

Gold

Canal Zone Postal Stationery, Irwin J. Gibbs and George T. Krieger, editors

Vermeil

Poster Stamps: German Aviation: Zeppelins, Charles Kiddle

Silver

Poster Stamps: The American Story, Charles Kiddle
United States Railroad Adhesive Baggage, Newspaper and Package Stamps, Arthur J. Mongan

Certificate

Mosbaugh Easter Seal Catalogue, Timothy McGinnis, Ray Mosbaugh and Charles Hoger, editors

Handbooks and Special Studies

Gold

Bone and Stone: Echoes of the Past, Francis Adams
From Hinrichsen to Krag: The Experimental and Early Machine Postmarks of Germany (1866 until 1906), Jerry H. Miller
Republic Post: Texas Mail Late 1835 to Early 1846, Rex H. Stever

Vermeil

Perforated Hearts, Benedict A. Termini
Peru: Cancellation Handbook 1858–1873, Erik A. Emsing
Swiss Post International Activity in Italy, The Baveno Story, Charles J. LaBlonde

Silver

4 Rings: The History of Audi, Peter C. Elias

Delivering Hope: FDR and Stamps of the Great Depression, Cheryl R. Ganz and Daniel A. Piazza
Marc Chagall on Postal Stamps, (ATA) Mark Shleifer, author
ROPEX 2009 show program, Albert W. Starkweather, editor

Silver-Bronze

The Postal History of The Powell Bros. Livestock Emporium, Norman Alan Cohen

Periodicals

Gold

Postal History Journal, Postal History Society, Robert Dalton Harris and Diane DeBlois, editors
USCS Log, Universal Ship Cancellation Society, Richard D. Jones, editor

Vermeil

La Catastrophe, Wreck & Crash Mail Society, Kendall C. Sanford, editor
Mekeel's & Stamps magazine, John F. Dunn, publisher; John L. Leszak, editor
Méxicana, Mexico Elmhurst Philatelic Society International, Michael D. Roberts, editor
The Philatelic Communicator, APS Writers Unit #30, Albert W. Starkweather, editor
Scalpel & Tongs, Medical Subjects Unit of the ATA Frederick C. Skvara, MD, editor
Stamp Insider, Federation of New York Philatelic Societies, Albert W. Starkweather, editor
Texas Postal History Society Journal, Texas Postal History Society Journal, Thomas Koch, editor

Silver

The Page and Panel Journal, American Society for Philatelic Pages and Panels, Bruce Menia and Ron Walenciak, editors
Philajournal, Greater Toronto Area Philatelic Alliance, Garfield Portch, editor

Silver-Bronze

Philagems International, François Brisse, editor

Expert Help for Writers and Editors

Dane S. Claussen, Writers Unit #30 immediate past president, offers free critiques of periodicals and books / manuscripts. Submit the four most recent issues, including postage equivalent to four times the first class mailing fee. Any unused amount will be returned. Critiques can be expected in about 30 days. Inquire before sending books and manuscripts, providing a brief description. Return time will vary, depending on length and other commitments. Include a SASE. Send to: Dane S. Claussen, 1211 Buena Vista St. Apt 4, Pittsburgh PA 15212-4562; DSCLAUSSEN@HOTMAIL.COM.





Reviews Print and Electronic

Books & Catalogues

Expediting Mail from Italy

Swiss Post International Activity in Italy: The Baveno Story, Charles J. LaBlonde; layout and design by Richard T. Hall. 80 pages, 8½ × 11 inches, card covers, spiral bound, ©2009 American Helvetia Philatelic Society, Asheville NC, www.SWISS-STAMPS.ORG; \$20 postpaid in USA; abroad postpaid \$30, £20, €25, or CHF35 in banknotes from Charles J. LaBlonde, 15091 Ridgefield Lane, Colorado Springs, CO 80921-3554.

This fascinating monograph was pieced together by author LaBlonde using personal items he came across and then researched the rest of the puzzle to present this glimpse into modern postal history. Swiss Post International (SPI) recognized that many citizens of that country vacationing in Italy often returned home before postcards to their friends and relatives arrived.

As a result SPI installed mailboxes at hotels and other tourist vacation spots in Italy to service mail more efficiently. One prime spot was the town of Baveno on Lago Maggiore with its lovely coastline and the attraction of several nearby islands. Couriers took the tourist mail to the Swiss border where it entered the local mail stream and was delivered to Switzerland destinations within 48 hours. This compares to a week when handled by the Italian mails.

The service began circa 1996 and was designed for postcards. A label or *stamp* was used for the service that was printed with a palm tree scene and a black imprint *P.P. CH-6830 Chiasso 1* when the item was mailed from the Baveno area. The label was tied with a Locarno cancellation. The label was also sold at hotels in booklets of eight so people could prepare their

own cards for posting in the special hotel mailbox.

The author, with the help of his wife and other researchers, began to study the phenomenon. Letters were mailed to the United States — even with different weights — via the Swiss and Italian postal systems, with no upcharge by SPI for the heavier items, and little difference in delivery time. Members of the research team also visited the SPI office in Baveno to gain a better understanding of how the mails were handled.

A postcard was sent franked with the Swiss tourist label but the item was placed in an Italian mailbox. It came through. In 1998 SPI released additional labels with four different city scenes in Italy (Rome, Milan, Naples, and Venice), again in booklet format. Word was getting around with consequent increased interest and activity by collectors, dealers, and the philatelic press.

The SPI postcard system was terminated in 2001, due in part to pressure from the Italian postal administration. Thus the program lasted about five years and that chapter of modern postal history is now closed. However, collectors, catalog publishers, the philatelic press, and auction houses keep the memory alive by recording sales of these artifacts.

Tourist stamps are not new. They have been used in Scandinavia and elsewhere. However, the short-lived program of SPI in Italy clearly has a beginning and ending usage that has provided a new wrinkle to modern postal history.

LaBlonde's book benefits with use of color and very attractive layout. SPI advertisements, dealer ads, and photos of the Baveno SPI facility all help to tell this fascinating story. An extensive bibliography leads researchers to sources for further details.

— Alan Warren



A Comprehensive Postmark Study

From Hinrichsen to Krag: The Experimental and Early Machine Postmarks of Germany (1866 until 1906) by Jerry H. Miller. 148 pages, 7¾ × 10¼ inches, casebound, bilingual text; ©2008 Germany Philatelic Society. \$68 postpaid in the USA, \$80 elsewhere, from Germany Philatelic Society, P. O. Box 6547, Chesterfield MO 63006-6547.

Stimulated by his attraction to the flag cancellations of the United States, Canada, and Germany, the author turned to the literature to learn more about the early postmark machines of Germany.

He soon found that little information had been codified, in either English or German, and so he set about conducting his own research that resulted in the first (1993) edition of this book. That edition, privately printed, has now been extensively revised and reworked by Miller to incorporate new data and

the results of his more than 30 years' study of this aspect of German postal history. The result is this new comprehensive edition published by the GPS as *Handbook Number 12*.

The new book lists corrections and additional data on markings mentioned in the earlier edition. Introductory information describes the organization of the second edition, approaches to collecting machine postmarks, descriptions of the single and double circle date-



dials, and a discussion of the rarity scale used in a table later in the book, ranging from common to extremely rare or unique.

Shortly after the introduction of the postage stamp it was evident to postal administrations that an automated means of postmarking letters was needed. One of the early hand-operated types was jointly developed by a printer and an engraver in Hamburg, Germany and later became known as the Hinrichsen machine, named for the businessman who manufactured and attempted to sell them.

Although field trial specimen markings of the Hinrichsen device survive, the first commercially successful machine was the Haller machine that was adopted and used from the early 1880s until 1906. Other machines were tested but many were not accepted. The North American built electrically operated Bickerdike machine was tested and then widely adopted for applying origin postmarks in the German Postal System. Eventually rapid or repeated postmarking machines such as the Norwegian Krag and the German Sylbe & Pondorf were tested and adopted in the early years of the 20th century.

Following this historical background, Miller devotes separate chapters to a more detailed study of each type of machine. Examples of each machine's postmarks are illustrated on cover. The text describes the inventors, manufacturers, trial periods, cities where used, and approximate period of use. Examples seen on cover include origin marks, transit marks, and receiving marks.

Even with the Unification of Germany in 1871 and the establishment of a unified German Post Office, the states of Württemberg and Bavaria continued to make their own decisions on

which machines to test and adopt.

A final chapter describes pseudo-machine postmarks that appear to be made by machine but in fact are hammer or hand stamping devices. The text is nicely laid out with German on the left and English on the right of the two-column pages. Lovely color illustrations of covers bearing the postmarks are used throughout the book.

Following the descriptive text is the catalog listing for each machine, indicating catalog number, device type, dial style, postmark text, period of known trial and usage, and additional notes. About 150 distinct devices are listed. In another table the catalog numbers are listed with the 5-level rarity factor, often with separate values shown for use on post cards, letters, and foreign mail.

Footnote references by chapter follow next, and a detailed bibliography concludes the book. The organization of the book is easy to follow, the illustrations are excellent, and the proximity of the dual-language columnar text is an aid to readers who have some familiarity with both languages. An errata sheet identifies two examples of unintended shift in text and one omitted illustration. The corrections can easily be tipped into their appropriate places.

The book achieves the author's two main goals of drawing together information scattered in the literature and discovered through research, and to provide it in two languages to reach a wide audience. The many years of Jerry Miller's research efforts will reward students of German postal history in this interesting period of postmark evolution and usage in Germany.

— Alan Warren

Trains in India

Philatelic Handbook on Indian Railways by **Vikas Singh**; preface by **Romesh Sethi**, president of **Indian Steam Railway Society**. **38 pages, full color, in English, 7 × 9 inches, saddle stitched.** ©2008 **Vikas Singh (VIKASS@STARNEWS.CO.IN)**; supported by **National Rail Museum, New Delhi, India. \$7 USD plus \$12 postage; payment may be remitted by Western Union. Contact DOONEXPRESS@GMAIL.COM.**

In spite of its title, this work by Vikas Singh is much more than a mere handbook of Indian train stamps. It would not be inappropriate to describe it as the history of the railway age of India — from its start on April 16, 1853 when the first train ran from Bombay to Thane, a distance of 21 miles (33.81 km) through the issue of the last Indian stamp of railway interest at the close of 2007, using all of the stamps of India related to the railways to illustrate this history.

The book is a virtual showcase of the development of railways in India as depicted on the country's postage stamps through the years.

The first stamp to be issued with a railway theme in India was the four anna stamp released in 1937, depicting a portrait of King George VI and a 4-6-2 steam locomotive of the East Indian Railways with mail cars.

Since then a number of postage stamps have been issued with various themes such as locomotives, mountain railways, railway ministers and other personages with railway connections, rail-

way mail cancellations, railway stations and related facilities, bridges, and centenary celebrations in various railway zones through the years.

Included for most of the stamps are the dates of issue, denomination, illustration, a catalogue or other identifying number, and, where appropriate, other related technical information.

Expanded descriptions help the reader trace each stamp's place in the history of Indian

railways, reflecting the extensive research carried out by the author going far beyond the mere titles offered in most stamp catalogues.

Overall, this work is a must for the bookshelf of not only collectors of Indian train stamps, but researchers of both the country and its railways, while containing good reading as well for anyone interested in the country of India and its development. I commend the author on his completeness.

— Norman E. Wright, Sr., Editor, *The Dispatcher*
ATA Casey Jones Rail Road Unit



Maximaphily Revisited

The Maximum Card Collectors Handbook by Gary Denis, 2nd edition. 36 pages, 8½ × 11 inches, stiff covers, ©2008 American First Day Cover Society, Tucson AZ., \$18 postpaid in USA from AFDCS, Box 16277, Tucson AZ 85732-6277.

The first edition of this handbook appeared in 1994 and contained 30 pages. Illustrations in this long overdue revised edition are now in color.

The collecting of maximum cards (maximaphily) in the United States suffered somewhat because this basic handbook was out of print. Denis defines a maximum card as a picture postcard with a postage stamp and a cancellation, with the restriction that the picture, the stamp, and the cancel should relate to one another.

Maximum card collecting and exhibiting is more popular in other countries than in the United States. One major difference is that the most popular cards in this country are first days of the stamp. The picture on the view side of the postcard and the subject of the postage stamp must be related. However, the scene on the card usually cannot be an exact reproduction of the image on the stamp. Tying the stamp to the card is a cancellation with wording that relates to both the stamp and card view.

The simplest way to achieve this three-way "concordance" is to apply a first day cancel to a new stamp on a picture postcard that relates to the stamp subject. While the picture postcard is most often a commercial one purchased at a store, unused cards found in flea markets can also be employed.

The size of the postcard was once restricted to the largest size allowed by the Universal Postal Union, approximately 4 by 6 inches. This restriction has been relaxed but the card should be

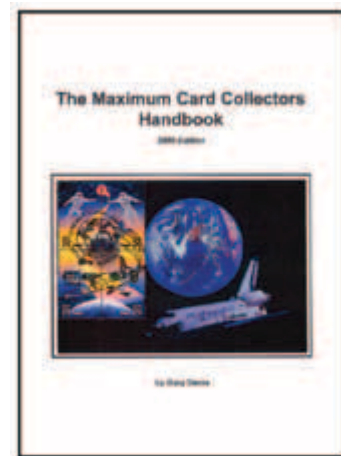
of a size that permits it to be mounted on an exhibit page.

The cancel should relate thematically to the stamp and picture postcard. If the subject is a famous painting, the name of the city where the painting is housed in a museum should be in the cancel. If the stamp and card depict a famous person, then a cancel from the town where he/she was born or died can be used. Pictorial cancellations offer even more desirable opportunities for agreement (concordance) among the three elements. The stamp and cancel are often placed on the view side of the card.

The author presents chapters on how to prepare maximum cards, and how to exhibit them. Several useful appendices at the end of the book include a glossary of terms, a wonderful list of maximum card clubs around the world, and the latest guidelines of the Fédération Internationale de Philatélie (FIP) for judging maximum card exhibits.

This revised and updated edition of Gary Denis' original handbook gives collectors special insight to a fascinating collecting area, and one that has particular appeal for first day cover collectors.

— Alan Warren



Flying the Flag

Standard Flag Cancel Encyclopedia: A Classifying Research Work, 4th edition. 160 pages, 8¾ × 11¼ inches, casebound, self-published, Pasadena CA, 2008. \$65 postpaid in the USA from Jim Mehrer, 2405 30th Street, Rock Island IL 61201.

Frederick Langford is a recognized authority on United States cancellations, especially the Doremus and flag types. The first edition of his flag cancel encyclopedia appeared in 1955 with a modest 72 pages.

U.S. flag cancels were used in the late 19th and early 20th centuries. The value of this encyclopedia is to the postal historian who wants to identify the flag cancels and their varieties, and to the collector who wants to accumulate covers with these markings by geographical area.

Langford begins his book with definitions of U. S. flag cancellations and acknowledges recent discoveries that are recorded in this edition. He discusses ways in which flag cancels can be collected and provides a table showing how many towns used such cancels and the number of varieties for each state. Then follows a glossary of terms used in the study of these markings.

The main table of more than 50 pages lists flag cancels by state and then town within the state, the dial type, the flag die type, die index number or station name or slogan, year of installation, year of discontinuance, and the value in terms of points (1-100). Within the table are detailed discussions and listings for Chicago and Boston.

Some exposition flag cancels are identified and military station cancels are listed followed by RPO flag cancels. Flag cancels are also found from Puerto Rico, Alaska, Hawaii, Philippine Islands, the Virgin Islands, Samoa, and Mexico. Listings are provided of error flag cancels, and the first and last machine flag cancels used in each state.

Many of the flag cancels were made by the American Postal Machines Company and Langford provides a brief history of the firm. Slogan cancels are listed as well as auxiliary dies such as *Train Late*. Another section discusses die proofs, counterfeit, and fantasy die impressions.

A listing of flag die serial numbers by year helps collectors identify when and where certain machines were used. Although the bulk of flag cancels were products of the American Postal Machines Company, there are listings of those by the International Postal Supply Co., the Barry Postal Supply Co., the Columbia Postal Supply Co., the Hampden Cancellating Machine Co., the B. F. Cummins Company, and the Universal Stamping Machine Co. Columbia machines were also used in Germany and the Netherlands.

Several pages are devoted to a discussion on valuation of flag cancels and Langford's point system. The values are reduced by what are termed defects. These shortcomings relate to the clarity of the impression, the extent to which the flag stripes are incomplete at the right side of the cover, presence of double impressions, misplaced impressions such as on an angle, etc. Commemorative

stamps with flag cancels are very desirable. Evaluation of flag cancels on postal stationery envelopes and cards is discussed.

A separate section is devoted to flag cancellations on first day covers and valuations are shown for such cancels on commemorative issues from 1898 into the mid 1930s. Only the Lexington-Concord issues had flag cancel machines coincidentally at the sale site of the new stamps. For other issues the flag cancelled FDCs are considered unofficial or collector created.

Flag cancels are also found on zeppelin covers, air field dedications, National Air Mail Week covers, and pioneer flight cacheted covers. Several pages describe handstamp flag cancels. Flag cancel devices were also used in Mexico, Australia, New Zealand, England, Canada, France, Italy, and Uruguay.

Swedish Postal History

***FACIT Postal VIII: Ortstämplor & Posthistoria (Town Cancels and Postal History)*. 512 pages, 6 ¾ × 9 ½ inches, perfect bound, card covers, in Swedish and English, ©2009 Facit Förlags AB, Västerås, Sweden. \$84.50 plus shipping from Jay Smith & Associates, P. O. Box 650, Snow Camp NC 27349.**

Every five years Facit publishes its Swedish postal history catalogue. The updated information in this year's edition adds 56 pages to that in the 2004 *Postal VII*. The catalogue begins with handstamp and manuscript markings found on primarily prestamp mail, reflecting the methods of delivery: courier post, crown post, general post, church mail, military mail and others.

Next are the important postage rate tables for letters, post cards, printed matter, and special services like registration, express, insured, parcels, etc. Another table gives values for Swedish covers for various time periods to both domestic and foreign destinations.

More detailed lists of town markings follow with the straight line, arc, boxed, and circle cancels. Illustrations identify all of the town cancels (ortstämplor) which now number 66 different types. Since the collecting of well-placed town cancels on stamps is popular in Sweden, over 160 pages are devoted to an alphabetical listing of towns. Values are shown for usage on various stamp issues.

Two useful tools at the back of the book are an illustrated flag cancel type chart and a calendar that indicates what day of the week any given postmark occurred. An index concludes the book.

One utility that would have made this book more attractive is a table of contents. It would save a lot of thumbing through to find a topic. A header or footer on each page would help identify the source of copied pages. Although the print is small and many pages are densely printed, the text is easily read and the illustrations are satisfactory for identification.

Langford's encyclopedia is an important reference for postal historians and students of United States philately.

— Alan Warren

Specialized listings of other types of postal markings include postal depots and agencies; rural, railway, and steamship mail; foreign cancels on Swedish stamps; military mail; temporary post offices; and postal labels. One new category in this catalogue is an alpha listing of perfins.

There is a listing of towns by county or province that will interest "home" collectors. The final useful tool in this magnificent catalogue is a reverse spelling of town names that enables one to identify a town where only the last few letters are seen on the stamp.

Text throughout appears in Swedish and English. The Facit VIII catalogue continues the publisher's tradition of outstanding catalogues. This one is particularly important to the collector of Sweden's postal history.

— Alan Warren



Danish Postal Rates

***Takstfortegnelse 1851–2008 (Danish Postal Rate Catalog)* by Knud Tolbøl. 5 ¾ × 8 ¾ inches, 96 pages, perfect bound, ©2007 AFA Forlaget, Aarhus, Denmark. Approximately \$35.**

Thirteen years ago author Knud Tolbøl provided students of Danish postal history with an important tool to help them decipher the postage rates on post cards, covers, and parcels of that country. Now he has expanded that edition by one-third as many pages, furnishing viewers with full color illustrations of typical covers, and building into the tables the rates for more services such as express mail, insured mail, COD, and other types of mail. At the same time he updated the rate tables to 2007.

The first section addresses domestic rates for the above services as well as for printed matter, material for the blind, and business papers (forretningspapirer). This is followed with parcel rates and then rates to the other Nordic countries. The final tables are for Europe and other destinations abroad, with and without the sup-

plements for airmail service.

The remainder of the booklet is devoted to a listing of the stamp issues of Denmark from 1851 to 2007 with an indication of the type of service (rate) for which each stamp was issued. An interesting table lists those stamps that were used for their intended purpose for only a short period of time, from three to 90 days. This handy booklet provides important data for collectors who are analyzing their covers to see if they were properly franked for the actual rate.

— Alan Warren



Journals & Newsletters

What Color Adds

Postal Stationery. Published bimonthly by the United Postal Stationery Society, 8½ × 11 inches, saddle stitched. 30 pages. Editor: Wayne Menuz. 1445-50 Foxworthy Ave. #187, San Jose, CA 95118-1119. www.UPSS.ORG.

The first thing that comes to mind when postal stationery is mentioned is cut squares. Most collectors, particularly beginners, have delved in this area due to the ease and availability of material. Album pages have been specifically designed for cut squares hereby promoting the destruction of entire envelopes.

However, postal stationery includes such items as stamped envelopes, stamped letter sheets including aerogrammes, postal cards, letter cards, and newspaper wrappers. Also in this realm are postal savings forms, money order forms, or telegraph forms when they have value stamps printed on them.

The United Postal Stationery Society (UPSS) is dedicated to the collecting of postal stationery. It has a history of publishing catalogues and handbooks that are the best in philatelic literature. Such is the case with *Postal Stationery*. Color appeared on coated paper for the first time in the July–August issue. Previously it was published on regular paper with black and white illustrations. Editor Wayne Menuz characterized the issue as a *test* and was unsure of its success. *Postal Stationery* passes with flying colors.

Color in this issue is most dramatic in an article describing stamped wrappers issued in Argentina during the 1878–1887 period which were printed by the National Bank Note Co. and American Bank Note Co. Written by Ross A. Towle and Menuz, the article examines the early contracts used to print these wrappers. They discuss whether a one centavo die was reengraved for a later contract.

The article contains detailed descriptions for the characteristics of each die with lavish illustrations; brilliant color enhances the en-

graved lines of the die clearly distinguishing the two varieties.

The heart of the journal is a regular feature titled “Shoebox & Stationery Forum” where members share information, ask questions and report new discoveries. It is written entirely by members and is profusely illustrated. Content is never lacking as this part of the journal spans four to six pages covering different themes and all areas of postal stationery.

Other regular features include surveys of 19th, 20th and 21st century postal stationery. Bill Geijsbeek does a spectacular job explaining the myriad of envelopes and postal cards resulting from the recent rate changes.

Despite the transition to color, one article was printed with black and white illustrations. Menuz explained that the article on British Forces aerogrammes contained illustrations prepared for a black and white publication. Rather than convert the illustrations he left them as is. The end result is noticeable, but does not detract from the rest of the journal.

Most journals make a gradual transition to color concentrating on the cover or certain illustrations. This is done because of cost or perhaps editors are reluctant to change a format they have used for a long period of time. Menuz has taken *Postal Stationery* to a new level with the conversion to color and different paper stock. It turns an excellent journal into a classic.

— Alfred Carroccia



Briefly Noted

Military Postal History Society Bulletin, published quarterly by the Military Postal History Society, 8½ × 11 inches, 24 pages. Editor: David A. Kent, P. O. Box 127, New Britain, CT 06050. www.MILITARYPHS.ORG.

Do not be misled by the word *bulletin*. A bulletin brings to mind one or two pages with news and, maybe, a short feature article. The Winter 2009 issue is anything but a bulletin. Despite the black and white illustrations this issue was profusely illustrated.

The Military Postal History Society promotes the study of postal aspects of all wars and military actions of all nations. An example is an article which examines folded letters from the Napoleonic and French Revolutionary armies. Bob Kinsley uses his gold medal exhibit as the foundation for this interesting era of French history. Because the covers are more than 200 years old and many are poorly struck, the illustrations were enhanced — throwing the illustrations out of balance with the text. However, it was the only method to show these fragile envelopes.

Regular features include updates to APO and FPO post offices with listings for openings and closings. Listed is important in-

formation not published in the USPS Postal Bulletin. Important updates to the APO catalog being revised is the topic of another column along with book reviews and a summary of show awards for military postal history exhibits.

Ice Cap News, published quarterly by the American Society of Polar Philatelists, 8½ × 11 inches, 31 pages. Editor: Alan Warren, Box 39, Exton, PA 19341-0039. www.POLARPHILATELISTS.ORG.

This quarterly journal covers the stamps, covers and postal history of the North and South Polar regions. This important publication covers an area of interest off the beaten path that is rich in history.

Steve Pendleton's recent article chronicles a private expedition to the South Pole through “souvenir” covers and regular mail. A valuable feature is B. U. T., Back Up Tidbits, written by Hal Vogel. This lengthy column purports to provide bits of information on a selected topic. However Vogel thoroughly examines airmail from Alaska which befits an article rather than a brief blurb. Other regular features include a survey of recent Polar issues, news and other tidbits connected to this fascinating area.

— Alfred Carroccia

Devoted To Postal History

www.rossitertrust.com

The Stuart Rossiter trust is a charitable trust devoted to the study, promotion, and publication of postal history. The main objectives of the organization are sponsoring philatelic studies on postal history and related topics as well as sponsoring authors through “grants, guidance and support.”

Stuart Rossiter (1923–1982), notable British author, postal historian, and travel writer, served as an editor of the *London Philatelist*, journal of the Royal Philatelic Society. His estate left money to “be devoted as much to the rapidly changing affairs of contemporary times as to those of the past” for further study in postal history.

The site is fairly simple. A welcome page outlines the basic information about the trust in the center panel, offers publications for sale in the right, and 20 links in the left hand pane. The text for the links is somewhat small, but it is legible. The links when clicked will open the related topic in the center pane rather than opening in a new window.

Links include author guidelines, notes for inexperienced authors, books for sale, trust objectives, an illustrated PDF book catalogue, philatelic research guidelines, purchasing information, and more.

Much interesting and helpful information for writers can be gleaned in the guidelines section including preferred spellings. Some suggestions are distinctly British in nature, such as “use -ise spellings, not -ize spellings:” for example specialise, not specialise, etc. (As I type this my American spell checker disagrees with specialise.) Also suggested is avoiding combined words that have been shortened, such as couldn’t, weren’t, etc. The trust prefers these words should be spelled out in full, which may be fine for a book, but perhaps not for a one-page periodical column. There are many other suggestions, including date styles, philatelic word formatting etc. Most suggestions are derived from the *Oxford Guide to Style*.

One of the most interesting publications is a new book, *Iraq Postal History 1920’s–1940’s* by Douglas Armitage and Robert Johnson. The 328-page book primarily examines air mail fees on postage sent from Iraq to foreign countries. The work, published in 2009, with black and white illustrations and laminated cover is available for £38 plus postage and handling. The work contains



extensive tables of the postal rates, fees, airlines, etc. that can be used to calculate postage rates used during this time period.

A quick glance at other titles and topics for sale includes *British India Postal Stationery*, *Malta Airmails*, *Early Forces Mail*, Denmark postal history, maritime disaster mail, pigeon mail, postal history of Spanish New Orleans, and numerous others. All these topics appear to be extensively reviewed, researched and critiqued by referees before publication.

The Rossiter Trust also publishes a postal history journal and offers back issues. The trust also sponsors an annual postal history lecture each year. The lecture this year will be given at the Royal Philatelic Society by Tom Siemons, on British county postal history, research, and discovery. Tickets are available for free via a link on the site.

While this site lacks a lot of fancy graphics, bells, or whistles, it achieves its goal of promoting authors and philatelic study. Collectors/writers writing a book or thinking of publishing an exhibit study should consider the trust for publication. It will also help finance research into your topic, if you are still in the investigative/documentary stage. You can view the grant application page/form at WWW.ROSSITERTRUST.COM/HOW_TO_APPLY.SHTML.

— Heather Sweeting

My Favorite Software

I edit and assemble a quarterly for my stamp society and would be dead without InDesign, Word, Photoshop, and Mail. I use a Macintosh G5 dual processor with OS X 5.7.

Writers who send me articles from all over the globe all use MS-based PCs, with the exception of one using an ancient PC running some no-name word processor, all use some version of Word. I can open all with the one exception in Word for OS X.


I began with Pagemaker 6.5 and upgraded to Pagemaker 7. I then migrated to InDesign 2. I've found no need to upgrade to 3 or 4. Photoshop is my standard for adjusting and altering illustrations.

Why use a page layout application when Word does nearly everything I want? The main reason is the justification is more certain and much tighter in page layout than it is in Word. An-

other is the adjustment of columns is cleaner in page layout. The learning curve takes a while and even after a year there were still new things found.

Mail is the native mail application and without it I wouldn't get my articles from members.

— Michael D. Roberts, *Méxicana* editor

Material for reviews may be sent to the editor. Reviews are also welcomed from others. Reviews should be concise and stress those aspects that are helpful examples (positive or negative) for other authors, editors, and publishers. Review requests from those having an interest in the item, such as publishers and distributors, must include a copy of the publication. 

Branding — Continued from Cover

in standard sized sheets and can be printed on your laser or inkjet printer and then applied using an applicator tool available with the labels or bought separately.

If using a paper adhesive label, ensure it is printed cleanly and pressed firmly onto the CD/DVD as a loose label can jam a CD/DVD drive mechanism causing infinite pain for the viewer.

Don't think you have enough talent to make CD/DVD labels from scratch? The answer is free software and templates from Avery (AVERY.COM/AVERY/EN_US/TEMPLATES-&-SOFTWARE) or Memorex (EMEMOREX.COM/PRODUCT_LIST.ASP?SKW=MEMLABEL&MENU=ACCESSORIES&HDR=ACCESSORIES-LABELING). Both are available with an applicator tool when purchasing the labels.

If you label your CD/DVD, the graphics or text will be visible if the case is transparent; one more reason to use a label.

Labels on Other Media

Attempting to label the plastic cases of flash drives can be somewhat more problematic. The external face cannot be modified cheaply to include the name of the study, etc. One might apply a label to the case, but the shape of the device and type of adhesive should be taken into consideration. Some labels peel quite easily from unevenly shaped plastic surfaces and some plastics refuse to allow labels to stick to them at all.

An option I've had some luck with is using thin, rectangular, transparent address labels, again from Avery. The color of the underlying plastic case will show through, so ensuring the text is readable when the label is applied is advisable. Given the choice, pick light colored plastic cases and use transparent labels with black text.

Labels for SD cards can also be challenging as the area is small and there are no ready-made labels for these cards. A standard address label can be printed on a standard inkjet printer and trimmed to fit. This is a slow process however and each label will be slightly different when hand cut.

Labels and Color

You may also choose solid colors rather than photographic images for your CD/DVD labels and paper inserts. Using solid colors can produce an 'eye-popping' product. The term *eye-popping* having two connotations, one good and the other not so good if color is used inappropriately.

Don't use label colors that make the CD/DVD jump off the desk without help or scare your spouse or pets. Brighter is not better, keep the colors within reason and the reader will be more favorably impressed.

Having trouble determining which colors to use? Begin with a basic color you think represents the study's subject. This is something to really give some thought to as it will influence the reader's initial impression of what's in the box. That's a very important impression — some people never get over it regardless of the quality of the content.

Once you have chosen a basic color, you will need to find complimentary colors. Free online software color tools like Color Scheme Designer ([HTTP://COLORSCHEMEDESIGNER.COM](http://COLORSCHEMEDESIGNER.COM)) can produce a palette of complimentary colors. PowerPoint also has a limited color scheme function readily available within the software.

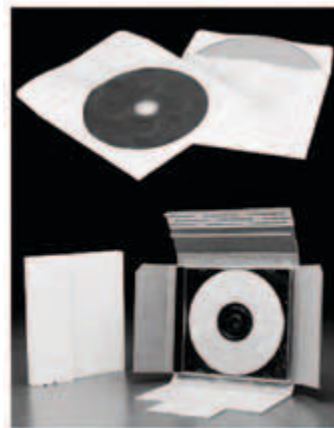
These additional colors may be used for lines, other graphic embellishments or text to enhance the CD/DVD packaging. You may use as many shades as you wish, but keeping the number of complimentary colors to perhaps two or three works well for me.

If using a colored background and colored text, ensure the contrast between the background and the text is readily discernible. Do not make it difficult to read by using shades that are too closely matched. We want to be able to read the text clearly and easily even if the viewer is color blind for instance.

Protective Sleeves

Protective sleeves for your new CD/DVD study are the minimum protection required. Sleeves are simple envelopes to slip the CD/DVD into and are generally made from either paper or card.

Sleeves afford your CD/DVD protection from damage should it be placed on a rough surface for instance. It's important that both surfaces of the CD/DVD remain damage free as the drive's laser passes through the CD/DVD's transparent side to its reflective side to read the data on the disc. Damage to either side compromises the data on the disc.



Jewel Cases

The ultimate protection for your study is a hard case. Protective plastic cases for CD/DVDs, are commonly referred to as *jewel cases* and are another avenue to explore. These cases come in both thick and thin versions and can accommodate one, two or even three CD/DVDs depending on whether the cases are slim, thick or thick with a hinged center leaf.

Thin cases are nice as many of them can be stored in a limited space. Thick cases afford better protection during mailing and offer more area for *branding*. If you're at all serious about this, thick cases are the way to go to accommodate the branding factor.

If you're using SD memory cards, they typically come in a small plastic protector case with a snap-lock feature to keep the case closed. Internally, the case has a formed pocket that retains the card and prevents it from rattling around. The advantage to these is they come with the card, have a relatively large, flat surface and usually will accept a self-adhesive label easily.

Storage Cases

Options for storing multiple copies of studies are also available. Cases accommodating several CD/DVDs or SD cards are advisable if more than a single study is produced or if multiple copies are made at one time. A *stock* of media with the study can be built so that when one is needed, it can simply be pulled from



stock rather than being produced individually. It's a time saver.

Heavy-duty plastic boxes are also available and are similar to cases many standard DVD movies come in. That's probably overkill, but they should be mentioned. They're larger than CD/DVD jewel cases and accommodate printed inserts, etc. The one neat thing about these is the inside cover has a holder for paper documentation which might be of special value with some studies.

Jewel Case Inserts

If your study CD/DVD has been labeled, it will show through the front of a transparent jewel case. These cases allow you to brand your work better by using a paper insert that is visible through the front of the case. Branding your work is important in that it becomes readily apparent what is in the case and if a graphic is included, it usually enhances the viewer's interest.

Although a paper insert with a transparent case is not a requirement, the advantage is that there's more area available for information. Much the same as disc labels, paper inserts may include the name of the study as well as artwork, etc. Including this additional feature and the information contained on it makes the work appear more sophisticated.

Both thick and thin cases allow inserts to be included. Thin cases only have front inserts whereas thick cases allow multiple inserts — front, side and rear. If you desire to add a rear cover or text along the side panels, the extra places for inserts in the thick cases allow you to do this.

With a thick case, information can be included on the rear panel. Why waste that area by not including an insert? Would you leave the last page in your exhibit frame or book blank?

I also like to print on the reverse side of the front cover insert. Instructions on how to use the CD/DVD can be included so that



when the case is opened, the instructions for use are readily visible. It makes for a much friendlier user experience.

Paper inserts are readily available at office supply stores and they may be printed using your desktop laser or inkjet printer. Templates for inserts are available with various label-generating programs or in MS Word.

Paper and Plastic Mailers

If you plan to mail your CD/DVDs, a cardboard mailing box is a necessity. These can be purchased at any computer or office supply store that sells blank CD/DVDs. Most boxes have self-adhesive or locking tabs and come in various sizes that can accommodate one, two or even three CD/DVDs depending on the protective case size.

When initially folding the sides of the mailing box during the assembly process, insert the CD/DVD case into the box. (Before peeling off the self-stick adhesive paper cover.) That helps the box's self-adhesive tabs line up better when finishing the packing.

Mailer Logo Labels

There are often extra labels on the CD/DVD label sheet. Your logo and mailing information can be printed on these extra labels and added to the exterior of the shipping box. This makes your brand visible in one more place. I use one of these extra self-adhesive labels, with the CD image printed on it, to help seal the edges of the mailer box and keep it from opening during transit.



Conclusion

Building your DPS with style can only be a source of satisfaction. I sincerely hope the foregoing information, in this and earlier articles, is of some assistance when you author your digital philatelic study on your favorite philatelic area of interest.

David A. Kent and Kees Adema Receive Luff Awards

This year's winners of John N. Luff Awards presented by the American Philatelic Society are David A. Kent and Kees Adema. They were honored at the STAMPSHOW 2009 awards banquet on August 8 in Pittsburgh, PA.

Kent has written more than 2,000 philatelic articles for the general philatelic press and specialist society journals. He has written a stamp column for the *Hartford Courant* for more than 25 years.

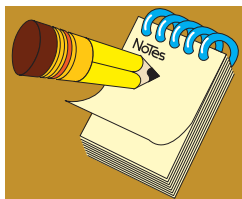
His journal editing dates back to the 1950s when he edited *The Confederate Stamp Album*, journal of the Confederate Stamp Alliance. In 1991 he became a staff writer for *Mekeel's Weekly Stamp News* and now is associate editor of *Mekeel's & Stamps Magazine*. For the past 15 years he has edited the *Military Postal History Society Bulletin*. For his extensive editing and writing in our hobby he was elected to the Writers Unit #30 Hall of Fame in 2007.

Adema has written more than two dozen articles on various

aspects of Netherlands philately, including a recent article in the *London Philatelist* based on his presentation at the Royal Philatelic Society London for which he received the Lee Medal. He has written more than 15 articles for the *Collectors Club Philatelist*.

He has written research articles for the *Journal of the American Society for Netherlands Philately*. The Philatelic Foundation in New York produced a DVD, *Holland's Wars and Struggles 1568–1815*, showing original letters and documents from his collection.

In 2002 the Dutch Postal History Organization published his *The First Postage Dues: Holland's 3s Markings 1667–1811* that identified 31 different types of early markings, many previously unrecorded. His *Adema Identification Method* cataloguing system has been adopted by other handbooks, periodicals, and auction houses. He also developed a system to differentiate between forgeries and authentic postal markings from the 17th to the early 19th centuries.



Secretary-Treasurer's Report

October 17, 2009

New Members

- 1970** Hugh V. Feldman, Juniper House, Ashdon, Saffron Walden, Essex CB1 24B. UK. Editor: *Journal of Postal History Society*, UK; author: *U.S. Contract Mail by Water* (Collectors Club of Chicago 2008). Sponsor: George B. Griffenhagen.
- 1971** Hugh S. Galford, 8920 55th Avenue, Apt. 7K, Elmhurst, NY 11373-4514. Freelance writer: "Close-Up," *Slania's Swedish Revenue Stamps*. Sponsor: George B. Griffenhagen.
- 1972** Matthew Justice Bowyer, 3504 Pinnacle Ridge Road, N.E., Roanoke, VA 24012-6562; MATBOWYER@MATBOWYERBOOKS.COM. Author: *They Carried the Mail: A Survey of Postal History & Hobbies* (Luce-McKay, 1972). Sponsor: George B. Griffenhagen.
- 1973** Frederick C. Skvara, P.O. Box 6228, Bridgewater, NJ 08807; FCSKARAR@OPTONLINE.NET. Editor: *Scalpel & Tongs* (ATA Medical Subjects Unit); *Westfield Philatelist* (Westfield, New Jersey, Stamp Club); columnist: "Chapter Chatter," *Topical Time*; "Philatelic Sketches in Medicine," *Newsletter Medical History Society of New Jersey*. Sponsor: George B. Griffenhagen.

Reinstated

- 1398** Mark W. Swetland, 13 Raymond Road, Bluffton, SC 29909-4526.

Change of Address

- 1883** Rev. Robert T. Voss, 6029 Canyon Parkway, NcFarland, WI 53558-8788.
- 1925** John H. Barwis, P. O. Box 8035, Holland, MI 49422-6035.
- 1966** Dr. Allan Boudreau, New York University, 1 WSV, Suite 2A, New York, NY 10012-1632.

Resigned

- 1332** Peter Mosiondz, Jr., 26 Cameron Circle, Laurel Springs, NJ 08021-4861. Resigned because of cancer surgery.

Deceased

- 1392** William L. Welch, Jr. (obituary on page 8)

About Writers Unit #30

The purpose of the Writers Unit #30 of the American Philatelic Society is to encourage and assist philatelic communication, knowledge, and comradeship. Membership is open to any philatelic writer, columnist, editor, or publisher, as well as anyone interested in philatelic communication.

Join Us Today

Join Writers Unit #30 today and begin reaping the many benefits of membership, including your subscription to *THE PHILATELIC COMMUNICATOR*. Applications received before October 1 will be recorded as members for that calendar year and these members will receive all four issues of *THE PHILATELIC COMMUNICATOR* for the calendar year. Applications received on or after October 1 will be recorded as members for the following calendar year. Membership applications are available on request from the secretary-treasurer.

An application may be downloaded at www.wu30.org.

Membership Dues

The membership dues for each calendar year are:

USPS ZIP Code Addresses.....	\$20.00
Canada and Mexico	\$22.50
All Other Addresses	\$25.00

Payment must be made in U.S. funds by a check imprinted with a U.S. bank transit number, or by postal money order, payable to *APS Writers Unit #30*. Some overseas members prefer to send U.S. bank notes by certified mail.

Updating Your Mailing Address

Please notify us of address changes to ensure that you receive each issue of *THE PHILATELIC COMMUNICATOR* without delay. This will also save WU#30 several dollars because the USPS charges 70 cents for every address correction, and we still have to pay the postage for reshipping the issue to the member.

George B. Griffenhagen
WU #30 Secretary-Treasurer
2501 Drexel St., Vienna, VA 22180-6906;
ggriffenhagen@aphanet.org

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We can accept camera-ready copy or create an ad for you. Color is free!

Full Page — \$80 • 7.33 × 10 inches (44 × 60 picas)

**Half Page — \$55 • Vertical 3.6 × 9.5 inches (21p6 × 57 picas);
Horizontal 7.33 × 4.7 inches (44 × 28p6 picas)**

Quarter Page — \$35 • 3.6 × 4.6 inches (21p6 × 28 picas)

Eighth Page — \$20 • 3.6 × 2.25 inches (21p6 × 13p6 picas)

Deadlines January 15, April 15, July 15, October 15

CONTACT THE EDITOR: 813-962-7964 • ASTARKWEATHER@WU30.ORG

2010 Writers Unit #30 Hall of Fame Nomination

Complete the entire nomination form and mail to the address at the bottom of the page. You may add a blank sheet to this form if additional space is needed. The description of writing and editing accomplishments should comprise approximately two-thirds of the written justification.

Nominee: First Name _____ **Middle** _____ **Last** _____

Address: _____

E-mail: _____ **Phone:** _____

Date of birth: _____ **City, state of birth:** _____

If deceased (date of death, age, location, and cause if known): _____

1. Profession (brief summary; note if retired): _____

2. Description of philatelic writing and editing accomplishments (books, major articles written, publications edited. Include major service to WU#30, if applicable):

3. Philatelic writing/editing and other major awards:

4. Philatelic leadership (major positions held):

Nominated by: _____ **Signed** _____ **Date** _____

Mail nominations by February 12, 2010 to:

Peter Martin, Writers Unit #30 Hall of Fame Committee, P. O. Box 463, Naugatuck, CT 06770-0463

Writers Unit #30, APS
George B. Griffenhagen
2501 Drexel Street
Vienna, VA 22180-6906

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